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Part II

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Lot 1



ITALY

#1

ANTONIO DI PUCCIO, called PISANELLO (c.1386-1455)

Alfonso V of Aragon, King of Naples and Sicily (1396-1458), bronze medal, dated 1449, .DIVVS. ALPHONSVS. REX. – .TRIVMPHATOR. ET./ .PACIFICVS (The divine Alfonso, king, victor and peacemaker), armoured bust right flanked by, on the left, a helmet adorned with Alfonso's device of an open book with markers beneath a radiant sun and, on the right, an open crown placed between the date .M./ .C.C.C.C. – XLVIII, rev., .LIBERA – LITAS./ AVGV – STA. (Imperial Liberality), an eagle perching on its roost in a rocky landscape; below, a large bird of prey and two vultures gaze at a dead fawn, its side gashed open; below the fawn, a hawk looks away to left; below the scene, on a sunken band: PISANI. PICTORIS. OPVS (The work of Pisani the painter), 110mm, *with a casting flaw to the rim on the reverse, the fields lightly buffed and with traces of early graffiti in the upper obverse field, some porosity around the obverse legends, otherwise a very fine contemporary cast with brown patina* £60,000-80,000

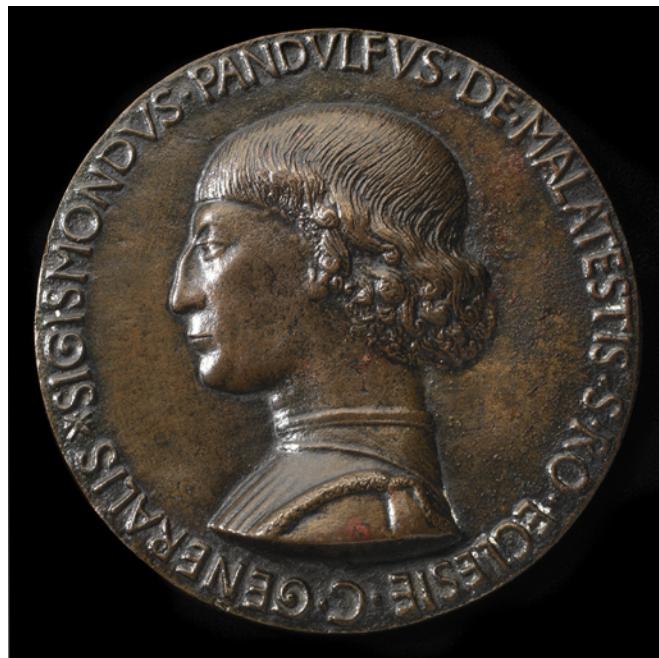
Literature: Hill 41; Hill (1920), frontispiece; Armand I, 6, 17; Bargello 16; Kress 19; Börner 24; Johnson/Martini 395-7; Syson/Gordon 127 and fig. 3.44; Pisanello 300.

Provenance: Münzen und Medaillen 90, Basel, 14 June 2000, lot 403.

There is still discussion over the precise chronology of Pisanello's medallic output but, according to Hill and others, the medals of Alfonso V and that of his chamberlain Don Inigo d'Avalos mark the end of Pisanello's medallic *œuvre* that had begun in 1438 with his famous portrayal of the Byzantine emperor John VIII Palaeologus. Pisanello was invited to Naples at the end of 1448 to work on a commission for the king and in 1449-50 produced three medals of Alfonso (Hill 41-43) and one of Don Inigo (Hill 44). After 1450 nothing is known of Pisanello until his death in 1453, possibly in Rome.

Recently, Syson (Syson/Gordon, *op. cit.*) suggested that Pisanello's first medal should be that of Filippo Maria Visconti in the mid to late 1430s and his last, the medal of Domenico Malatesta Novello of Cesena in 1452, demoting the John VIII Palaeologus to circa 1438-43 and shifting the Domenico Malatesta to a period of Pisanello's life that is undocumented. Syson also conjectured that the medals of Alfonso may to some extent involve Pisanello's workshop (see Syson/Gordon pp. 229ff.). He pointed to what he saw as certain inconsistencies of the designs and finish and suggested the hand of an assistant in completing these medals. In her review of the Syson/Gordon exhibition catalogue, Joanna Woods-Marsden (*The Meda/40*, Spring 2002) considers this medal's reverse as 'difficult to accept that [it] was [not] conceived by Pisanello himself.' Moreover, the medal bears Pisanello's full signature and it is very hard to imagine that such an important commission should be left to a workshop assistant. Hill praised the medal as 'splendid' and chose it as the frontispiece to his *Medals of the Renaissance* (1920). The reverse displays painterly qualities and the allusion is to Alfonso's imperial liberality: according to Pliny's *Natural History* the eagle, the king of birds, killed not only to feed itself but to ensure that other birds should also be fed.

One of the medals in the Civiche Raccolte Numismatiche di Milano (Johnson/Martini 396) is a later cast of the present specimen, displaying exactly the same flaws. The overall detail is, however, weaker and its lesser diameter (108mm) proves it to be the later cast.



#2

MATTEO DE' PASTI (active 1441-1467/68)

Sigismondo Pandolfo Malatesta (born 1417, Lord of Rimini and Fano 1432-1468), bronze medal, SIGISMONDVS. PANDVLFVS. DE. MALATESTIS. S. RO. ECLESIE. C. GENERALIS (Sigismondo Pandolfo Malatesta captain-general of the Holy Roman Church) bust left wearing cuirass and surcoat, rev., Fortitude seated facing in a meadow, the sides of the seat formed by foreparts of elephants, holding a broken column; below, M.CCCC.XLVI, 81.5mm, *slight wear on the high points of the reverse, an extremely fine contemporary cast with dark green patina* £4,000-6,000

Literature: Hill 179; Armand I, 20, 10; Kress 61 var.; Bargello 43-44 var.; Johnson/Martini 370; Pasini, P.G., Matteo de' Pasti: Problems of Style and Chronology, *SHA* 21, 1987, esp. fig. 1.

As Pasini, *op. cit.*, has observed, despite the date of 1446, the Malatesta medals with Fortitude reverses date from the period 1449-1451. In October 1450 twenty-two such medals were placed on the backs of the marble elephants in the Chapel of San Sigismondo in the Malatesta Temple. Other Malatesta medals have been excavated from the walls of various buildings in Rimini and were presumably placed there for the explicit purpose of perpetuating the fame of Sigismondo for posterity. Pasini also explores the relationship between Matteo de' Pasti's portrait of Sigismondo and Piero della Francesca's fresco of the same subject painted in 1451.

In the case of this and the following medal, the date of 1446 is thought to refer to the year in which Sigismondo consolidated his political power, dedicated his castle and won Isotta as his mistress.



#3

MATTEO DE' PASTI (active 1441-1467/68)

Isotta degli Atti (mistress and then wife of Sigismondo Malatesta), bronze medal, .ISOTE. ARIMINENSI. FORMA. ET. VIRTUTE. ITALIE. DECORI. (To Isotta of Rimini, the ornament of Italy for beauty and virtue), bust right wearing veil fastened with jewel at top of forehead and falling down back of head, *rev.*, OPVS. MATTEI. DE. PASTI. (The work of Matteo de' Pasti), the Malatesta elephant standing right in a meadow of flowers, 84.5mm, *pierced, cast from a model with the date (1446) erased on the reverse, otherwise a very fine contemporary cast*

£2,500-3,500

Literature: Cf. Hill 167; Armand I, 21, 20; Kress 59; Börner 57-58; Bargello 40; Johnson/Martini 360-361; Scher 12.

Provenance: Astarte IX, 15 May 2002, lot 733

Pasini suggested a date of 1453 for Matteo de' Pasti's masterpiece of Isotta. In that year she became part of the Malatesta family and signs herself for the first time 'de Malatestis'. The present example is cast from an altered model where the date of 1446 has been erased from the reverse. Other medals are known cast from models where the artist's signature was replaced by a radiant star (as Hill 168).



#4

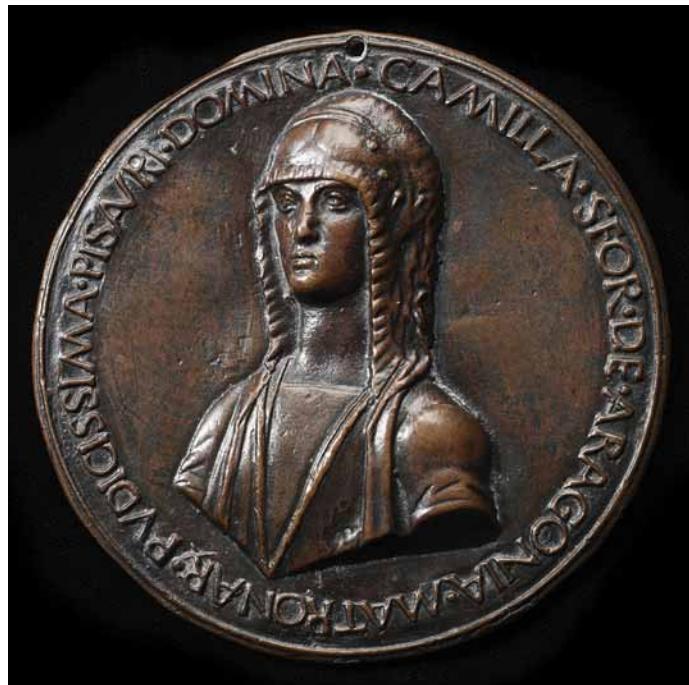
SPERANDIO OF MANTUA (born 1425-1428; died after 1504)

Federigo da Montefeltro (1422-1485, Count 1444-1472, Duke of Urbino 1472-1482), DIVI. FE. VRB. DVCIS. MOTE. AC. DVR. COM. REG. CAP. GE. AC. S. RO. ECCL. CON. INVICTI (Of the divine Federigo, Duke of Urbino, Count of Montefeltro and Durante, royal captain-general and unconquered gonfaloniere of the Holy Roman Church), armoured bust left, wearing a mortier on his head, *rev.*, .OPVS. SPERANDEI. (The work of Sperandio), Federigo in armour and mortier on horseback left, leaning forward and holding a baton over horse's head, his horse wearing a trapper decorated with heraldry, stepping over stony ground, 89.5mm, *pierced, a very fine contemporary cast with brown patina* £3,000-5,000

Literature: Hill 389; Armand I, 71, 29; Bargello 108; Johnson/Martini 509-511; Scher 25.

Provenance: Leu Numismatik, Auktion 74, 19-21 October 1998, lot 723; Astarte IX, 15 May 2002, lot 748.

The inclusion of the word DIVI in the obverse legend implies (following ancient Roman tradition) that the medal was made posthumously and the portrait would therefore have been based on existing images of the duke after his death in September 1482. Hill pointed out the similarities that exist between the reverse and that of Sperandio's medal of Giovanni Bentivoglio, Lord of Bologna (Hill 391) and that one must have been used as the model for the other. On 12 April 1482 Federigo was reappointed captain-general of the Italian League and Giovanni Bentivoglio served under him in the failed defence of Ficarolo in June of that year. The present medal is extremely close in fabric and size to the specimen in the British Museum, ex George III collection, and illustrated by Scher, p. 100.



#5

SPERANDIO OF MANTUA (born 1425-1428; died after 1504)

Camilla of Aragon, Lady of Pesaro, widow of Costanzo Sforza, bronze medal, CAMILLA. SFOR. DE. ARAGONIA. MATRONAR. PVDICISSIMA. PISAVRI. DOMINA. (Camilla Sforza of Aragon, most chaste matron, lady of Pesaro), bust of Camilla facing three-quarters left, wearing widow's veil falling to shoulders, her bodice with triangular opening over undergarment, rev, SIC. ITVR. AD ASTRA. (This is the way to the stars), female figure seated facing, on flowery ground, on seat composed of foreparts of unicorn and hound, holding long arrow in right hand and with serpent with dragon's head entwined on left arm; below, .OPVS. SPERANDEI. (The work of Sperandio), 84.7mm, pierced, an extremely fine contemporary cast with dark brown patina £6,000-8,000

Literature: Hill 399; Armand I, 74, 43; Kress 130; Bargello 114.

Provenance: Emiliano Gallo Ruiz collection, Sotheby's, 5 October 1989, lot 198.

Born Covella Marzana, daughter of Marino Marzano, Duke of Sessa and Rossano and Eleonora of Aragon, daughter of Alfonso the Magnanimous, she was considered a member of the royal family and given permission to use her mother's name, hence Camilla of Aragon. She married Costanzo Sforza, Lord of Pesaro, in May 1475. Hill dates the medal to the period between 1483, when she was widowed, and 1489, when she retired to Torricella. Her marriage was childless and on her husband's death she ruled jointly with Costanzo's bastard son Giovanni (1466-1510).



#6

GIANFRANCESCO ENZOLA (fl. Parma, 1456-1475)

Francesco Sforza (1401-1466, Duke of Milan from 1450), bronze medal, 1459, FR. SFORZIA VICECOMES. MLI. DVX. IIII BELLI PATER. ET. PACIS. AVTOR. M.CCCCLVI. (Francesco Sforza, Viscount, fourth Duke of Milan, father of War and creator of Peace, 1459), bust right, flanked by V – F, rev., GALEAZ MARIA SFORZIA. VICECOMES. FR. SFORTIAE. MLI. DVCIS. IIII. PRIMO. GENTS. (Galeazzo Maria Sforza, Viscount, first born of Francesco Sforza, fourth Duke of Milan), bust of Galeazzo Maria Sforza left, flanked by V – F and the date MCCCC – LVIII, 43mm, *pierced, a very fine contemporary cast with brown patina* £300-400

Literature: Hill 284; Armand I. 44, 7; Kress 93; Bargello 72; Börner 98.

Provenance: Sotheby's Zurich, 26-27 November 1975, lot 708; Timothy Clifford collection, Spink's, 1 May 1996, lot 21.



#7

ATTRIBUTED TO FRA ANTONIO DA BRESCIA (fl. c.1487-1514)

Niccolò Tempesta, bronze medal, NICCOLAVS TEMPESTA. TAR. (Niccolò Tempesta of Treviso), bust left wearing gown, rev., a dragon seated on a cliff top, holding a balance suspended from his mouth, 48mm, *a very fine contemporary cast with light brown patina* £2,000-3.000

Published: Hill 480e; Toderi/Vannel 560; *Other Literature:* Hill 480; Armand II, 72, 14; Kress 157.

Provenance: Max and Maurice Rosenheim collection, Sotheby's, 30 April 1923, lot 46 part; Astarte VIII, 11 October 2001, lot 18.

This intriguing medal, of which Hill only recorded five examples (including the present piece, the only example recorded outside a museum collection), evidently depicts Niccolò Tempesta, an ancestor of Guecello Tempesta, ruler of Treviso (ancient Tarvisium) in the fourteenth century. Hill made the attribution to Fra Antonio da Brescia with some reservations, noting the bar-less "A"s and somewhat coarse style as being untypical. An example of Fra Antonio's signed medal of Niccolò Michiel and his wife Dea Contarini, generally regarded as his masterpiece, was in the Gaines sale, part 1, 21 April 2005, lot 6.



Lot 8



#8

GIULIO DELLA TORRE (c.1480-1540)

Francesco Niconizio (1501-1549), bronze medal, FRANCISCVS NICONITIVS NIGROCORCYREVS. C. (Francesco Niconizio, citizen of Curzola), bearded bust left wearing fur-lined gown, *rev.*, SOLO PER LEI LSVO INTELLETT ALZAI: OV ALZATO PER SENON FORA MAI, Mercury standing on the left, pointing up to a palm tree, 114.5mm, *lightly tooled in the obverse field, some weakness in parts of the lettering on the reverse, a very fine contemporary cast* £15,000-20,000

Published: Toderi/Vannel 523; *Other Literature:* Hill 581; Armand I, 134, 25; Voltolina 252.

Provenance: Astarte VIII, 11 October 2001, lot 123.

Giulio della Torre was a member of the College of Judges Advocate at Verona and taught civil law in Padua. He was invested by the Venetian Senate with the county of Cona in 1508, served as *podestà* in Peschiera in 1509 and was among a party of twelve envoys sent to congratulate Antonio Grimani on his election as Doge of Venice in 1521. He published a tract *De Felicitate* addressed to his sister Paulina in Verona in 1531. In addition he made a significant number of medals, many of which are of family members and colleagues and Hill describes his work as showing 'signs of amateurishness in modeling and lettering but it is full of original ideas and its transparently genuine feeling makes it very attractive in spite of all faults'. Niconizio, born in Curzola, was a pupil of Marco Mantova Benavides, the celebrated Paduan antiquarian. In 1526 he was professor of public law in Padua and moved to Rome in 1530 and it is to his period in Padua that the medal most likely dates. Hill noted that the couplet on the reverse 'seems to mean that for the sake of the fruits of ambition (symbolized by the dates of the palm) Niconizio's intellect rose to heights which it would never have reached for its own sake.'

Hill recorded only four examples of this medal, all in museums (Brescia, Milan, Venice and V & A, London) and with diameters ranging from 110 to 112mm. In addition to those is the Voltolina specimen (110.2mm) so that the present piece would appear to be the sixth known and possibly the earliest cast in terms of its diameter.



#9

LYSIPPUS THE YOUNGER (fl. 1471-1484)

Raffaello Maffei da Volterra (1451-1522), bronze medal, RAPHAEL MAFFEVS VOLTERR. SCRIPT. APOS (Raffaello Maffei of Volterra, apostolic scriptor), bust left wearing cap and gown, *rev.*, SIC. ITVR. AD. ASTRA (This way to the stars), Maffei is addressed by an old woman who holds the Nails of Christ and raises her right arm towards heaven, 82.5mm, *a very fine old cast with brown patina* £300-400

Literature: Hill 797; Armand II, 52, 24.

Maffei's funeral monument in Volterra, executed by Silvio Cosini of Fiesole in 1522, bears the same motto SIC ITVR AD ASTRA. Maffei was appointed apostolic scriptor in 1466 at the age of fifteen.



#10

ATTRIBUTED TO NICCOLÒ SPINELLI, called FIORENTINO (1430-1514)

Girolamo Ridolfi da San Giminiano (1465-1526), bronze medal, HIE. DE. SANCTO. GEMINIANO. S. APS. (Girolamo of San Giminiano, apostolic scriptor), bust left wearing cap and plain gown, *rev.*, GEMINIO. DICATVM. (Dedicated to Geminiano), Pegasus springing to right, 51mm, twice pierced, some wear to the reverse but otherwise an extremely fine contemporary cast of very high quality, with brown patina £7,000-10,000

Literature: Hill 940; Armand II, 52, 22 and III, 173, 1; Bargello 232; Scher 43.

This belongs to a group of medals attributed on stylistic grounds to Fiorentino, connected with Rome and made c.1480-1486, which includes three medals of Pope Innocent VIII. Pollard, in *Currency of Fame*, records that Girolamo was a son of Lodovico Ridolfi of San Giminiano. In 1477 he was living in Rome and by the mid 1480s had been appointed apostolic scriptor (secretary). Pope Julius II later named him consistorial advocate. The reverse inscription dedicates the medal to the city's patron saint, St. Geminianus who, when the city was under attack by Attila the Hun, miraculously appeared to Attila in a vision and prevented the city's destruction.



#11

FLORENTINE SCHOOL (mid 16th Century)

Cosimo il Vecchio de' Medici (1389-1464), bronze restitution medal, COSMVS MEDICES DECRETO PUBLICO P P (Cosimo de' Medici, father of the country by public decree), bust left wearing flat cap and plain coat, *rev.*, PAX LIBERTAS QVE PUBLICA (Public peace and liberty), figure of Florence seated left holding orb and olive branch; below, FLORENTIA (Florence), 36mm, a very fine contemporary cast with dark green patina £500-700

Literature: Hill 910 bis; Armand I, 10, 32, II, 23, 1 and III, 3, B; Kress 247; Bargello 219.

Provenance: Emiliano Gallo Ruiz collection, Sotheby's, 5 October 1989, lot 205; Timothy Clifford collection, Spink's, 21 May 1996, lot 69.

This is a reduced version of the medal made famous by its inclusion, cast in gesso, in Botticelli's well known *Portrait of an Unknown Man* in the Uffizi, Florence. A date of c.1540-1550 was proposed in the Clifford catalogue, suggesting it to be of the era of his namesake Duke Cosimo I de' Medici (1537-1574). Of the original that it copies (Hill 909), it has been suggested that it might be a late work by Donatello himself (Hill pp. 237-8).



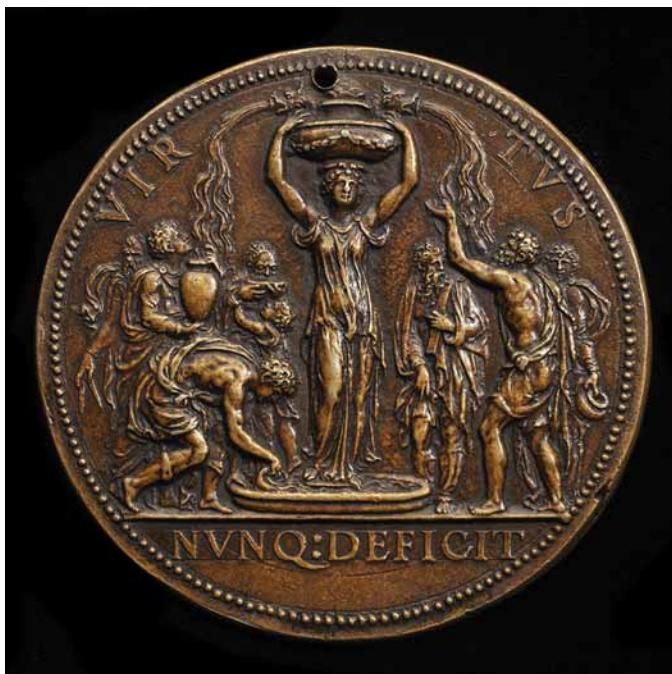
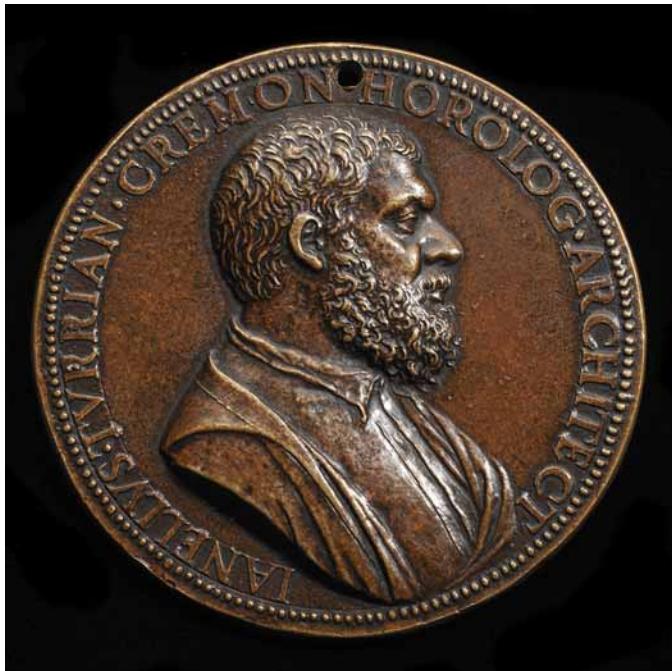
#12
LEONE LEONI (c.1509-1590)

Martin de Hanna (1473-1553), bronze medal, MARTINVS. DE. HANNA, bust right wearing gown, rev., SPES. MEA. IN. DEO. EST (My hope is in God), draped figure of Hope standing right, raising her hands to rays issuing from clouds; signed below, LEO, 70.5mm, *slight wear on the high points but an extremely fine contemporary cast, with the guidance lines for the inscriptions on the original model still visible and with dark brown patina* £3,000-5,000

Literature: Armand I, 165, 13; Bargello 715; Panvini Rosati 176; Johnson/Martini 2264-6; Toderi/Vannel 41; Scher 49; Börner 736; Hill (1923), p. 47, fig. 55; Attwood 11.

Provenance: Peter Tillou.

As Attwood relates, Martin de Hanna was a wealthy Flemish merchant who settled in Venice and, in December 1538, purchased a palace on the Grand Canal adorned with frescos by Pordenone. He was granted Venetian citizenship in 1545. Leoni, generally considered the most celebrated 16th Century Italian medallist, visited Venice in 1544 and was probably introduced to Martin de Hanna by Titian. He was again in Venice in 1546 and in either year he could have produced this and the other medals of the Hanna family. Hill (in *A Guide to the Exhibition of Medals of the Renaissance in the British Museum*, London, 1923, p. 47 and fig. 55) wrote that 'the modelling of the face (of Martin de Hanna) is surpassed by nothing else from the artist's hand.'



#13

JACopo Nizzola da Trezzo (c.1514-1589)

Gianello della Torre (1500-1585), bronze medal, IANELLVS. TVRRIAN. CREMON. HOROLOG. ARCHITECT (Gianello della Torre, horologist and architect of Cremona), bearded bust right wearing shirt and open gown, *rev.*, VIRTUS - NVNQ: DEFICIT (Virtue never fails), Virtue in the form of a draped female statue standing in the centre of a pool, bearing a bowl on her head surmounted by two animal heads from which water flows; around, a group of figures collect the water and drink it, 81.5mm, *pierced, an extremely fine contemporary cast of very high quality, with brown patina* £6,000-8,000

Literature: Armand I, 170, 38, II, 74, nn and III, 115, C; Bargello 721; Kress 441a; Toderi/Vannel 94; Scher 55; Attwood 91.

Provenance: Alain Moatti, Paris

Gianello della Torre was a celebrated horologist, engineer and architect from Cremona. He worked in Milan in the 1520s and subsequently settled in Spain in 1534 before becoming the personal clockmaker to Philip II in the 1560s. He worked with Trezzo on the production of jetons for Cardinal Granvelle and this led to a friendship between the two men. Attwood dates the medals of Gianello to the early 1560s. He was known to Leoni who, in 1556, described him as *questo bue in forma umana* (this bull in human form).



#14
M. LIARD, after da Trezzo (19th Century)

The future Philip II of Spain (born 1527, King of England, 1554-1558, King of Spain, 1556-1598), bronze medal, 1555, after da Trezzo, half-length bust right, *rev.*, Apollo in chariot traversing the sky, 69mm, *an extremely fine cast with brown patina* £300-500

Literature: *List of Medals, Medallions, and Plaques, Reproduced in Metal, in the South Kensington Museum, London, 1889, p. 46, 201.*

Provenance: Glendining's, 10 June 1987, lot 327; Lanna collection, 16 May 1911, lot 691.

Liard made his copies from a specimen that had been tooled above the Apollo figure on the reverse to give the appearance of rays emanating from Apollo's head. Three examples of this medal are in the Victoria & Albert Museum, London.



#15
ANTEO LOTELLO (fl. 1570s)

Margaret of France, bronze memorial medal (1574), MARGARETA. A. FRANCIA. EMAN. PHIL. ALLOB. DUCIS. CONIVX (Margaret of France, wife of Emanuele Filiberto, duke of Savoy), bust left wearing gown with high collar and veil, *rev.*, DIV. POST. FATA. NITESCET (For a long time after death she will shine), a sarcophagus bearing four wreaths beneath a ring of stars; an indistinct inscription on the two facing sides of the sarcophagus below which are two olive branches; below, traces of a signature ANT, 47mm, *pierced, a fine contemporary cast with brown patina* £400-600

Literature: Armand II, 224, 11 and III, 130, B; Toderi/Vannel 175; Attwood 131 (a uniface example in the British Museum).



#16
MILANESE STYLE (mid 16th Century)

Emperor Charles V and Philip II of Spain, large silver medal, .IMP. CAES. CAROLVS. V. AVG. (The Emperor Charles V, Caesar Augustus), laureate bust right wearing cuirass and cloak knotted at shoulder and gathered at breast by a brooch in the form of a winged putto's head, the Order of the Golden Fleece hanging from a cord around the neck, rev., .PHILIPVS. AVSTR. CAROLI. V. CAES. F. (Philip of Austria, son of the Emperor Charles V), Philip in armour, holding a commander's baton, riding to right on charger which bears crest of plumes on its head and with its tail tied in a loop, 97.4mm, *with a number of small marks on the edge, otherwise an extremely fine contemporary cast and apparently the only specimen known in silver* £10,000-15,000

Literature: Bernhart 178 (bronze); Armand II, 182, 13; Molinari 322 (lead); Attwood 1182 (uniface, bronze); Scher 156 (bronze, including a trial cast of the reverse).

Although Salton and Waldman in *Currency of Fame* have attributed the medal to a Netherlandish medallist, this has not been followed by Attwood who listed the uniface bronze example in the Victoria & Albert collection (VAM.497-1864) under "Unattributed [Italian] medals of unknown location."

Armand suggested that it was a pair to a French medal of Francis I of France with Henry II on horseback on the reverse (Armand II, 188, 11) but Attwood discounted this on the basis of style (although he thought that the one may have inspired the other). F. Gimeno Rua in "Los artistas italianos y los comienzos de la medalla en Espana", *Udine 1973*, (1976) proposed Leoni himself but that attribution has not been entirely accepted, although there is no denying that the general style of the medal is Milanese in essence. It must have been made before 1556 when Charles V abdicated. Philip II traveled through Milan at the end of 1548 and again in June of 1551.



**#17
MILANESE STYLE (mid 16th Century)**

Maria of Aragon (died 1568), uniface bronze medal, D MARIA ARAGONIA, bust right with small crown in field behind, 48.5mm, *pierced, with integral twisted rope border, a fine early cast* £300-400

Literature: Armand II, 163, 2; Bargello 810; Attwood 142.

Provenance: Astarte IX, 15 May 2002, lot 763.

Maria was the wife of Alfonso V d'Avalos. The medal has been noted as in the style of Leoni who is recorded to have made medals of her husband. A similar example with a rope border was included in the Clifford sale, lot 157.



**#18
VENETIAN SCHOOL (second quarter of the 16th Century)**

Giovanni Corner (1487-1510), bronze-gilt medal, IOHANES CORNELIVS NOBILIS VENETVS (Giovanni Corner noble Venetian), bust left, rev., .SIPIO. CORN. AFRICHAN. (sic) (Scipio Cornelius Africanus), a triumphal procession; in exergue, three tritons blowing horns, 37.5mm, *gilding scraped on edge, a very fine contemporary cast* £400-600

Published: Toderi/Vannel 764.

Provenance: The Serenissima Collection, Arsantiqua, London, 19 April 2002, lot 159.

This medal was published for the first time by Toderi & Vannel (in 2000) and appears to be unique. They dated it to the second quarter of the 16th Century, implying that it is a memorial medal. The reverse claims that Giovanni Corner's family descended from the Roman Republican Cornelius *gens*, illustrating the keenness of Venetian nobles to link their families to famous predecessors and especially to Romans.



#19

VENETIAN SCHOOL (late 16th Century)

Marino Grimani (89th Doge of Venice, 1595-1605), bronze medal, 1595, MARIN. GRIMANVS. DVX. VENETIAR. (Marino Grimani Doge of the Venetians), bust right wearing ducal crown, rev., SYDERA. CORDIS (The stars of the heart), Venetian lion rampant to left, holding cross; in exergue, 1595, 38mm, *pierced (wax filled), an extremely fine contemporary cast* £500-700

Published: Voltolina 699; *Other Literature:* Armand II, 273, 1; Toderi/Vannel 809; Attwood 455.

Provenance: The Serenissima Collection, Arsantiqva, London, 19 April 2002, lot 255.



#20

VENETIAN SCHOOL (early 17th Century)

Francesco Vendramin (1555-1618), bronze memorial medal (1618), FRAN. S. R. E. CAR. VENDRAMENVS. PATR. VENET. (Francesco Vendramin, Cardinal of the Holy Roman Church, Patriarch of Venice), bearded bust left wearing cape and beret, rev., CRVX. AMPLITVDINEM. FAMILIAE. & CONTVLIT & ANNUNTIavit. (The Cross has enhanced and shown forth his family), ornate reliquary cross with the Madonna and saints in prayer; below, an eagle (the symbol of St. John the Evangelist), 61mm, *an extremely fine contemporary cast with light brown patina* £600-800

Published: Voltolina 880.

Provenance: The Serenissima Collection, Arsantiqva, 8 November 2002, lot 12.

The reverse of this rare medal relates to an ancestor of Vendramin and to the Miracle of the Holy Cross in the late 14th Century. During the annual procession of the relic of the Holy Cross, when it was carried from the Scuola to the church of S. Lorenzo, amidst jostling crowds on the bridge it was dropped into the canal. It slipped from the grasp of all who dived in to save it until Andrea Vendramin, the Grand Guardian of the Scuola, was able to retrieve it. Gentile Bellini painted the scene in *Miracle of the Cross at the Bridge of S. Lorenzo* in c.1500. Voltolina recorded a bronze-gilt example of this medal in the Correr Museum, Venice.



#21

GIOVANNI DA CAVINO (1500-1570)

Alessandro Bassano, Giovanni Cavino and Marco Montova Benavides, bronze medal, .ALEXAND. BASSIANVS. ET. IOHAN. CAVINEVS. PATAVINI (Alessandro Bassano and Giovanni Cavino of Padua), draped conjoined busts right, rev., MARCVS MANTVA BONAVITVS PATAVINVS IVR CON (Marco Mantova Benavides of Padua, jurisconsult), draped bust left, 36.2mm, *a very fine contemporary cast with brown patina* £300-400

Published: Voltolina 399 (as "struck"); *Other Literature:* Armand I, 180, 7; Attwood 272; Toderi/Vannel 930; Lawrence 87.

Provenance: The Serenissima Collection, Arsantiqua, London, 19 April 2002, lot 141 (as "struck")

Alessandro Bassano was a Paduan scholar and numismatist who advised Cavino on his restitution antique 'coins'. Benavides was a Paduan jurist, a famous collector and a patron of the arts.



#22

GIOVANNI DA CAVINO (1500-1570)

Giovanni Melisi (died 1589), bronze medal, IOANNES MELSIVS. IVR. C. (Giovanni Melisi jurisconsult), draped and cuirassed bust right, rev., GENIO MELSI (To the genius of Melisi), Melisi standing left, holding cornucopia and sacrificing with patera held over lighted altar, 36.5mm, *a contemporary striking, extremely fine with brown patina* £2,000-3,000

Published: Voltolina 427; *Other Literature:* Armand I, 182, 20; Kress 393; Attwood 291; Toderi/Vannel 963; Lawrence 97.

Provenance: The Serenissima Collection, Arsantiqua, London, 19 April 2002, lot 148.

Melsi was a jurist of Udine and was a member of the Barnabites, a lay order devoted to charitable works.



#23

GIOVANNI DA CAVINO (1500-1570)

Giampaolo Zuponi (c.1460-1553), bronze medal, .IO. PAVLVS ZUPONVS. PATAVINVS (Giampaolo Zuponi of Padua), bearded head right, *rev.*, .VIRT. .AET. .CONS. (By virtue, by age, by deliberation), eagle standing on vase out of which grow laurel branches, 37mm, *a contemporary striking, about extremely fine with brown patina* £2,000-3,000

Published: Voltolina 479; *Other Literature:* Armand I, 185, 36; Attwood 275; Toderi/Vannel 959; Lawrence 111.

Provenance: The Serenissima Collection, Arsantiqua, London, 19 April 2002, lot 165.

Zuponi was a Paduan notary and judge. The medal, struck c.1540, shows him aged eighty.



#24

GIOVANNI DA CAVINO (1500-1570)

The Emperor Nero (AD 54-68), bronze medal or sestertius, laureate head right, *rev.*, the port of Ostia with seven ships and a reclining figure of Tiber, 34mm, *a very fine early cast with green patina* £100-150

Literature: Klawans 1; Lawrence 18.



#25

GIOVANNI DA CAVINO (1500-1570)

The Emperor Septimius Severus (AD 193-211), bronze medal, laureate, draped and cuirassed bust right, *rev.*, Mars standing right, leaning on shield and spear; a cuirass on the ground behind him, 39.5mm, *trace of mount, a very fine early cast with brown patina* £100-150

Literature: Klawans 1; Lawrence 69; Kress 410.



#26

PADUAN SCHOOL (mid 16th Century)

The Emperor Tiberius (AD 14-37), bronze medal, laureate and draped bust right, *rev.*, Tiberius driving quadriga left towards triumphal arch; Victory flying above, 37mm, *a very fine contemporary cast* £100-150

Literature: Johnson/Martini 1641-43.



#27

PADUAN SCHOOL (mid 16th Century)

The Emperor Antoninus Pius (AD 138-161), bronze medal or sestertius, laureate head right, *rev.*, Italia seated left on globe, holding cornucopia and sceptre, 39mm, *a contemporary striking, about extremely fine with dark brown patina* £300-400

Literature: Johnson/Martini 1708.



#28

CARL WILHELM BECKER (1772-1830)

19th Century imitation of a Syracusan decadadrachm struck in bronze, wreathed head of Arethusa left surrounded by four dolphins, *rev.*, quadriga driven left with Victory flying above; in exergue, pieces of armour and AΘΛΑ (Prizes), 39mm, *extremely fine with brown patina* £200-300

Published: Wixom 82; *Other Literature:* Hill (1924), pl. II, 26.

Provenance: Heinz Schneider Collection.

Carl Wilhelm Becker was the most famous forger of ancient coins in the early 19th Century. The present piece is struck from dies that he produced with his assistant W. Zindel of Offenbach in 1829 and imitates a silver decadadrachm of Syracuse of a type originally struck by the artist Euainetos in c.400 BC. In the 16th Century both Cavino (Kress 400) and Cesati (Toderi/Vannel 2104) produced their own copies of what was then considered to be (and remains) one of the great masterpieces of Greek coinage from the classical period.



#29

MARIO D'ALUIGI (died c.1612)

Jean de la Vallette (1494-1568, Grand Master of the Order of Malta from 1557), bronze medal, .F. IOANNES. DE. VALLETTE. M. HOSP. HIE (Brother Jean de la Vallette, Master of the Hospital of Jerusalem), bearded bust left wearing cuirass bearing Maltese cross and a lion's head at the shoulder, rev., . HABEO. TE. (I have you), an elephant standing in the sea beside a palm tree, carrying on its back a tower in which a figure stands, her hands in supplication towards a galley from which a warrior emerges to grasp the elephant's trunk; in the background, the fortified city of Valletta, 60mm, *pierced, a very fine contemporary cast with dark brown patina* £2,000-3,000

Literature: Armand I, 220 and III, 102, a; Bargello 796; Attwood 747; Schembri p. 195, 1; Toderi/Vannel 2703.

Provenance: Chigi collection, Sotheby's, Florence, 24 October 1974, lot 187 (listed in the Chigi archives, written in 1674 and preserved in the Vatican Library as medal no. 5 – *Un'altra più grande con la testa di Fra. Gio. de la Vallette con il motto Habeo te*); Sotheby's, London, 12 July 1993, lot 34.

The medal commemorates the building of Valletta, named after the Grand Master, in 1566, six months after the defeat of the Turkish siege of 1565. Malta had been granted to the Knights of the Hospital of St. John of Jerusalem in 1530. The reverse also refers to the security attained against any future Turkish attacks – the elephant representing Turkey halted by a Maltese soldier. In this regard the scene also conveys the might of the Turkish forces ranged against the limited resources of the Maltese.



#30

PIETRO PAOLO GALEOTTI (c.1520-1584)

Noel Carpentier (born 1520), bronze-gilt medal (unsigned), 1561, NOEL. CARPENTIER. ANNO. AETAT. XXI (Noel Carpentier aged 21), bust to right wearing coat with high collar, with mantle falling from far shoulder and draped across chest, rev., LVCERNA. PEDIBVS. MEIS. VERBUM. TVVM. 1561 (Thy word is a lantern unto my feet [Psalm 119, v. 105]), a lighthouse and fort buffeted by a storm, with ships sailing on the horizon, 67mm, *pierced, a very fine contemporary cast, the bust in high relief, apparently unique* £5,000-7,000

Literature: Armand II, 252, 21; Toderi/Vannel 1551; Mazerolle 433.

Provenance: Lanna collection, Lepke, Berlin, 16 May 1911, lot 445; Sotheby's, London, 12 July 1993, lot 45.

Nothing appears to be known of the sitter. The medal recorded by Armand was bronze-gilt and then in the Fillon collection. The same medal was subsequently listed by Mazerolle in 1902 as being, at that time, in the collection of M. Bucquet. It seems highly likely that the present piece is that same medal and it may well therefore be unique. Toderi/Vannel attributed it (without illustrating it) to Galeotti on the grounds of style and the existence of a smaller medal of Carpenter of 1562 with Galeotti's signature PPR (Toderi/Vannel 1552).

In Graham Pollard's review of Attwood's *Italian Medals c.1530-1600 in British Collections* published in *The Burlington Magazine*, CXLVI, December 2004, p. 832, he comments: 'For this reviewer, after Leoni, there are two other heroes in the catalogue. One is Galeotti, called Pier Paolo Romano, who is widely known as an assistant of Cellini but should now be recognized as a vastly superior medallist to his master, more imaginative even than Leoni in the invention of humanist reverse types, and of equal skill in the making of portraits'.



#31

PIETRO PAOLO GALEOTTI (c.1520-1584)

Girolamo Calderini, bronze medal, HIERONIMVS CALDERINVS. AN. XXII (Girolamo Calderini aged 22), bust right; in left field, signed PPR, rev., FALLERIS. IAM. DATA. EST. FID (You are deceived by the promise which is now given), a couple seated in a landscape, approached by a female figure; above, an amour shooting a bow, 42mm, *a fine contemporary cast* £300-400

Literature: Armand III, 106, B; Johnson/Martini 2005; Toderi/Vannel 1540.

Girolamo Calderini was from a Bolognese family. Toderi/Vannel date the medal to c.1560-65.



#32

PIETRO PAOLO GALEOTTI (c.1520-1584)

Leonardo Marini (1509-1573), bronze medal, LEONAR. MARINVS ARCHIEPS. LANC (Leonardo Marini Archbishop of Lanciano), bust left wearing cape; signed on truncation, P.P.R, rev., IN LEGE DNI. MEDITABITVR. ET. FOLIVM EIVS. NO DEFVLV (His thoughts shall be on the law of the Lord and his leaf shall not wither [Psalm 1, v. 2-3]), Daphne transforming into a tree; a town and mountains in the background, 57.8mm, *a very fine contemporary cast with brown patina* £1,000-1,500

Published: Toderi/Vannel 1556; *Other Literature:* Armand III, 108, J; Alvarez-Ossorio 244.

Provenance: Astarte VIII, 11 October 2001, lot 47.

Leonardo Marini, from Genoa, was a Dominican theologian, Bishop of Lanciano (1560-68) and Bishop of Alba (1566-73). He took part in the Council of Trento (1562-63).



#33

ATTRIBUTED TO ALESSANDRO CESATI, called IL GRECHETTO (c.1500-after 1546)

Alessandro Farnese, Pope Paul III (born 1468, Pope 1534-1549), bronze medal (1547), PAVLVS. III. PONT. MAX. AN. XIII. (Paul III, Pope, [regnal] year 13), bust right wearing richly decorated cope and miter, rev., façade of St. Peter's according to the plan of Antonio da San Gallo the Younger; in exergue, PETRO. APOST. PRINC. PAVLVS. III. PONT. MAX. (Peter, Prince of Apostles, Paul III, Pope), 41.2mm, *a contemporary striking, about extremely fine with light brown patina* £600-800

Literature: Armand I, 172, 7; Bargello 525; Panvini-Rosati 107; Toderi/Vannel 2058; for a discussion on the attribution of the obverse see Attwood, p. 380.

Provenance: Dr. Charles Avery collection; Timothy Clifford collection, Spink's, 21 May 1996, lot 98.



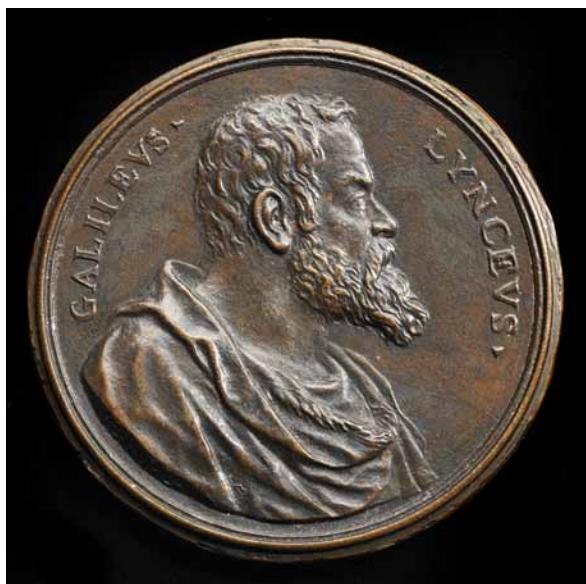
#34

GIROLAMO MOLA (1567-1640)

Cosimo II de' Medici (1590-1621, Grand Duke of Tuscany, 1609-1620), bronze medal, COSMVS. II. MAG. DVX. ETRVRIAEE. IIII (Cosimo II, fourth Grand Duke of Tuscany), bust right, wearing the Order of S. Stefano; signed on truncation, G MOL, rev., Cosimo on horseback left, 38.2mm, *rather weakly cast on the reverse, an extremely fine contemporary cast with brown patina* £300-400

Literature: BDM IV, 114.

Provenance: Astarte IX, 15 May 2002, lot 779.



#35

GIOVANNI BATTISTA FOGGINI (1652-1725)

Galileo Galilei (1564-1642), bronze memorial medal, GALILEVS LYNCEVS, bearded bust right, aged 50 wearing cloak; on truncation, AETAT. L, rev., NATVRAMQUE NOVAT, a cannon showing the trajectory of the bullet, a broken column supported on two pyramids, a large telescope, a compass and a pendulum; in the background, a seascape with lighthouse, a ship and the setting sun with phases of the moon; in the sky, the 'Medici planets', a crescent moon and a comet; below, in a small cartouche: MEMORIAE OPTIMI PRAECEPTORIS VINC VIVIANVS, 71.5mm, *edge filed, an extremely fine early cast* £700-1,000

Published: Vannel/Toderi 1; Voltolina 1030.

Provenance: The Serenissima Collection, Arsantiqua, London, 8 November 2002, lot 78.

The medal was commissioned by Vincenzo Viviani, a pupil of Galileo and later a famous geometrician and physicist. It seems likely to have been made in 1680 when Viviani commissioned Foggini to make a marble bust of Galileo. The bust and medalllic portrait are very similar, hence the attribution of the medal to Foggini and, according to Vannel/Toderi, it is Foggini's only medal. A medal of Vincenzo Viviani which used to be attributed to Foggini but is now given to Girolamo Ticciati was in the Lankheit collection, sold in these rooms, 20-21 May 2003, lot 734. Antonio Selvi, chief assistant to Soldani, produced another medal of Galileo (Vannel/Toderi 192).

FRANCE



#36

GUILLAUME DUPRÉ (c.1579-1640)

Isabella Canali Andreini (1562-1604), bronze memorial medal, 1604, .ISABELLA. .ANDREINI. C. G. (Isabella Andreini, Comici Gelosi), bust left wearing dress with open ruff; before bust, signed with monogram of DP; on truncation, 1604, rev., .AETERNA. .FAMA. (Eternal fame), Fame sounding a trumpet and holding another; signed with DP monogram on ground, 41.5mm, *pierced and with traces of mount on edge, a very fine contemporary cast with brown patina* £400-600

Published: Voltolina 847; *Other Literature:* Jones 17.

Provenance: The Serenissima Collection, Arsantiqva, London, 8 November 2002, lot 3.

Isabella Andreini was a famous actress, musician, singer and woman of letters. She was born Isabella Canali in Padua and married Francesco Andreini in 1578. Both joined the Compagnia dei Comici Gelosi, a travelling troupe that would later become known as the *Commedia dell'arte*. Among her patrons was Charles-Emmanuel I of Savoy and Henri IV of France invited her troupe to France in 1599. She returned to Paris in 1603 when a French translation of her poems, *Rime*, was published to acclaim. On her return trip to Italy, she died in Lyons on 10 June 1604 as a result of a miscarriage and was buried at the Church of the Holy Cross. Another example of this rare medal was sold by Sotheby's, 5 October 1989, lot 253.



(Illustration reduced)

#37

GUILLAUME DUPRÉ (c.1579-1640)

Henri IV of France (born 1553, King 1589-1610), lead medal, 1606, HENRICVS. IIII. D. G. FRANCOROM. ET. NAVARÆ. REX (Henry IV, by the grace of God King of the French and of Navarre), laureate and cuirassed bust right, wearing the Order of the Holy Spirit; dated on truncation, 1606, 122mm, *later cast with brown lacquer, extremely fine (MH monogram incised on reverse)* £300-500

Literature: Mazerolle 652; Jones 20.

Although an extremely fine cast, the smooth edge and flat reverse are not typical of Dupré's technical work. It has been cast from a model lacking the outer border of dots. Very faint traces of a signature (G. DVPRE) can be seen below the truncation (as in Mazerolle 652).



#38

GUILLAUME DUPRÉ (c.1579-1640)

Jean-Louis de La Valette (1554-1642), bronze medal, 1607, I. L. A. LAVALET A D. ESPERN. P. ET TOT. GAL. PEDIT. PRAEF (Jean-Louis de La Valette, duc d'Epernon, Peer and General of the French Infantry), bust right, draped and cuirassed; signed behind bust, G DVPRE F 1607, rev., INTACTVS. VTRINQVE (Untouched from either side), a seated lion, watched by a fox from his den, looks up at a Fury who holds two burning torches, 56.4mm, *with integral loop for suspension, an extremely fine cast of the highest quality, with fine brown patina* £4,000-6,000

Literature: Mazerolle 656; Jones 22; Kress 557.

Provenance: Dr. Lederer, Berlin, 1931; Sotheby's, 12 July 1993, lot 48; Cyril Humphris, *Pisanello to Soldani: Commemorative Medals 1446-1710*, 1993, no. 112; Sotheby's, 3-4 October 1996, lot 191.

Jean-Louis de La Valette, Duc d'Epernon (1585) was a major political and military figure in France in the reigns of Henri III and IV. The medal recalls his mission of reassurance to Metz and Strasbourg in 1607 following the military campaign against the Duchy of Bouillon in the previous year at Sedan. As Jones has pointed out, the reverse symbolizes Strasbourg as the lion, between France and the Empire. According to a contemporary letter, the medals were intended to be distributed on this occasion.





#39

GUILLAUME DUPRÉ (c.1579-1640)

Francesco IV Gonzaga (1586-1612), large bronze-gilt medal, 1612, FRAN. D. G. DVX. MANT-V. MONT. FER. III. AN. I. AET. XXVI. (Francesco IV, by the grace of God, fifth Duke of Mantua, Third Duke of Montferrat, in the first year of his reign, aged twenty-six), bust right in elaborately decorated cuirass, large ruff and wearing the Order of the Precious Blood of our Saviour; signed and dated below truncation, G. DVPRE. F. 1612, 162-63mm, *an old collector's number 489 inked on the reverse which bears an incuse impression of the obverse, an extremely fine contemporary cast* £6,000-8,000

Literature: Mazerolle 668; Jones 36; Kress 561; Pollard/Rossi, 'Le Medaglie dei Gonzaga', in *I Gonzaga*, 1995, p. 428, V.56 (167mm)

In common with the example in the British Museum (164mm) and unlike other known examples, the duke's side whiskers, moustache and the beginnings of a beard have been added to the portrait. Copies of the medal were made in the later 17th Century signed by J.B. Keller (as Kress 561), the Keller brothers having taken over Dupré's foundry at the Arsenal.



#40
STYLE OF CLAUDE WARIN

Charles I (born 1600, King of England, 1625-1649), uniface silver medal, unsigned, CAROLVS. I. D. G. MAGN. BRIT. FRANC. ET. HIB. REX. *AETATIS. SVAE* (Charles I, by the grace of God, King of Great Britain, France and Ireland, his age...), bare-headed bust right in high relief, with lovelock on left shoulder, in lace collar and decorated armour, wearing sash suspended from which is a plain badge; incised on truncation: *Natus 1600* and with minutely chased inverted date of 1649 (?) behind the shoulder, 69mm, *pierced at top edge, an extremely fine contemporary cast, apparently unique as a uniface example* £3,000-5,000

Published: H. Farquhar, 'Medallions True and False of Mary Queen of Scots and Charles I', NC 1913, pp. 246-250; *Other Literature:* cf. M.I. I, 292, 107 (attributed to Jean Warin).

Provenance: H. Montagu collection, Sotheby's, 24 May 1897, lot 138; J.G. Murdoch collection, Sotheby's, 2 June 1904, lot 142; Sloane Stanley collection, Christie's, May 1910; Helen Farquhar collection; Morton & Eden, 21 May 2003, lot 1156.

The medal is likely to be a memorial piece made after Charles I's execution on 30th January 1648 (Julian calendar). All other recorded examples of the medal are two-sided, combined with an anachronistic reverse of Aurora in her chariot taken from a medal of Ippolita Gonzaga by da Trezzo (Attwood 71). *Medallic Illustrations* records one such example (there stated to be dated 1642), to which can be added two further specimens, one at Bonham's, 25 March 1998, lot 24, the other at Baldwin's, 4 May 2005, lot 1417. It was medals such as these that Farquhar dismissed in 1913 as 'false' when compared to the present piece, then in her possession.

The medal seems to be an unfinished trial in that the obverse lettering is not only transcribed in a rather coarse style (in marked contrast to the excellent portrait) but the legend itself is incomplete, lacking the king's age. Farquhar suggested that it might have been intended that the king's age be incised on the plain pendant (described as a Garter badge in M.I.).

GERMANY



#41

ALBRECHT DÜRER and HANS KRAFFT THE ELDER

Charles V (1500-1558, Holy Roman Emperor 1519-1556), struck silver medal dedicated by the City of Nuremberg to the emperor, 1521, :CAROLVS:V: - :RO:IMPER: (Charles V, Emperor of the Romans) crowned and cuirassed bust right wearing the Order of the Golden Fleece; set within a raised heraldic border with the pillars of Hercules and the emperor's motto PLVS VLTR (More beyond) at top and fourteen crowned shields comprising: Castille, Aragon, Leon, Naples, Sicily (?), Kingdom of the Two Sicilies, Jerusalem, Seville, New Castille, Galicia, Valencia-ancient, Toledo, Granada and Navarre, *rev.*, the double-headed eagle of the Empire charged with the shield of Austria impaled with Burgundy; dated above the wings: 15-21; the raised heraldic border with thirteen crowned shields comprising: Sardinia, Cordoba, Corsica, Murcia, Jaèn, Algarve, Algeciras, Mazzarón (?), New World, Minorca (?), Mallorca, Indian and Oceanic Islands and Islas y Tierra Firme; N (for Nuremberg) in wreath between the seventh and eighth shields, 197.04g, 71.2mm, *toned, in high relief and extremely fine, evidently one of only ten surviving original silver medals and the only example available outside a museum* £70,000-100,000

Published: Mende 13 and cited on p. 185; Habich 18, Abb. 10, this piece cited; *Other Literature:* Bernhart 62; Trusted 91; Scher 77; Maué pp. 227-44.

Provenance: Prince Fürstenberg collection, Donaueschingen, sold by Helbing, Munich, 26 April 1933, lot 356; Sotheby's, London, 5 July 1994, lot 98.

Dürer's medal dedicated to Charles V is one of the most thoroughly documented of the northern Renaissance and certainly one of the most important. Its purpose was to honour the newly crowned emperor on his arrival at Nuremberg in 1521 following his coronation in Aachen in the previous year. One hundred such silver medals were to be presented to him. By tradition (or since 1356) a new emperor would assemble his first Diet in Nuremberg but in the case of Charles V the venue was changed to Worms at the last moment, due to an outbreak of the plague in Nuremberg. As a result the medals became redundant and in 1537 the majority were melted; an inventory of 1613 noted the existence of 24 in Nuremberg's city hall (together with the dies) and at a later date that number was altered to 16. Today ten are known to exist, of which the present example not only ranks among the finest but is the only specimen in private hands.

The medal was commissioned by the City Council of Nuremberg not just as a gesture of goodwill to the emperor but also to demonstrate the artistry and craftsmanship of which the city was capable. Albrecht Dürer, having never met Charles V, had to rely on prints and verbal descriptions for a likeness; he was advised on matters of heraldry by Willibald Pirckheimer and Johannes Stabius.

In order to produce significant quantities of the medal in the highest possible relief and of consistently high quality, Hans Krafft the Elder, Nuremberg's mint-master, devised a method of casting and striking which was both innovative and complex. The silver was cast and modelled into shape and then struck by two pairs of dies: one for the central devices and a further pair of dies of circular form for the heraldic borders.

Of the ten known original silver examples recorded, the other nine are in museum collections and comprise: Germanisches Nationalmuseum, Nuremberg (2 examples, including one from a unique reverse die); Kunstsammlungen der Veste, Coburg; Victoria & Albert Museum, London; Museo Arqueológico Nacional, Madrid; Staatliche Münzsammlung, Munich; Bibliothèque Nationale, Paris; Kunsthistorisches Museum, Vienna; and the Scottish National Gallery, Edinburgh.

#42

HANS REINHART THE ELDER (c.1510-1581)

Silver Trinity Medal (Moritz-pfennig), signed and dated January 1544, God the Father seated on a richly ornamented throne, wearing imperial crown and embroidered and jewelled cope, his hair and beard of silver twisted out in high relief, holding orb and sceptre; before him, the crucifix surmounted by the dove of the Holy Spirit; on either side of the throne are angels standing upon clouds upon which are the heads of cherubim in graduated size; at the foot of the cross the inscribed signature, H – R (*slightly worn*); legend around, PROPTER. SCELVS. POPVLI. MEI. PERCVSSI. EVM. ESAIAE. LIII (I have smitten him for my people's transgression – Isaiah 53), rev., two angels standing on clouds supporting large tablet inscribed with an excerpt of the Athanasian creed and a prayer to the Trinity, surmounted by the shield of Saxony; legend around, REGNANTE. MARVRITIO. D:G: DVCE. SAXONIAE. ZC. GROSSVM – HVNC. LIPSTAE. H R. CVDEBAT. AN^o. M.D.XLIIII. MENSE. IANV: (In the reign of Maurice, by the grace of God, Duke of Saxony etc, Hans Reinhart cast this medal in Leipzig in the month of January, 1544); the lower edge incised with an inventory number 6.2.Z.W.o.6., 103mm, 271.78g, *finely cast and chased, in extremely fine condition and of very high quality*

£40,000-60,000

Literature: Habich 1962, pl. 207, 1 and pl. 209, 1; Scher 127.

Provenance: Alain Moatti, Paris.

The Trinity medal or *Moritz-pfennig* is Reinhart's masterpiece and is one of the most significant and famous medals of 16th Century Germany. The marginal inscription on the reverse states that it was cast by Reinhart at Leipzig in January 1544 during the reign of Maurice, Duke of Saxony. Through the words of the Athanasian Creed inscribed on the tablet, the medal expresses the doctrine of the Holy Trinity known to both Protestant and Catholic churches, and in effect the medal is an attempt by Maurice at reconciliation between the two churches. In spite of converting to Protestantism in 1539, Maurice had been drawn towards imperial (Catholic) policy, causing a rift with his cousin, the Elector Johann Friedrich.

As an object the Trinity medal must have been extremely highly prized as copies of it were made in 1556, 1561, 1569 and 1574, the last three in the name of Maurice's successor, the Elector August. As W. Steguweit (*Currency of Fame*) has observed, many of these later medals lack the quality of the 1544 specimens and may not necessarily have been made by Reinhart himself.



Lot 42





**#43
GEORG SCHWEIGGER (1613-1680)**

Portrait of an Unknown Man, after a model attributed to the circle of Hans Schwarz, solnhofen stone (honestone) model, bust in very high relief facing three-quarters right, wearing hat with ties under the brim, gown and undergarment with collar tied at the neck, 66.5mm, *the reverse with two pasted collector's reference numbers ('G. W. 21' and '1252') and traces of the artist's name inscribed into the stone, also with old file marks and a test notch at edge, the portrait in extremely fine condition, unique* £8,000-12,000

Published: Habich p. 47, Abb. 59.

Provenance: Baron Gustave de Rothschild (1829-1911); Alain Moatti, Paris.

Georg Schweigger of Nuremberg was a virtuoso Dürer revivalist working in Nuremberg in the 17th Century. One of his most famous stone reliefs is *The Naming of John the Baptist* which copies Dürer's woodcut of *The Death of the Virgin* and was for many years displayed in the British Museum as an outstanding work by Dürer. The present piece copies a wooden model of an unknown man which Habich attributed to the circle of Hans Schwarz. The wooden model is inscribed in ink on its reverse *Jacob W.... etat a' 26 - 1524* and was formerly in the collection of the Prince of Liechtenstein (Habich 288).



**#44
SEBASTIAN DADLER (1586-1657)**

Armand-Jean du Plessis, Cardinal Richelieu (1585-1642), oval silver memorial medal (1642), ARMANVS IOAN CARD: DE RICHELIEV, bust facing three-quarters right in cardinal's hat, wearing the Order of the Holy Spirit, rev., figures gazing up at an obelisk set with the Cardinal's arms, an angel near the top; on either side, a rhyming couplet, signed, S.D. among the figures, 55.5 x 45.7mm, *struck, some scuffs, very fine* £300-400

Literature: Wiecek 115.

THE LOW COUNTRIES



#45

STEVEN VAN HERWIJCK (c.1530-1565/7)

Elizabeth, Marchioness of Northampton, silver medal, 1562, ELIZABET. MARQVI NORTHAMPTON (Elizabeth, Marchioness of Northampton), bust left, wearing cap, gown and ruff, with veil falling down back; indistinctly signed on truncation, rev., .SOLA. TVTA. FIDES (Faith alone is secure). Ao. 1562, a standing figure of Faith with cross and book, 40.5mm, *a very fine contemporary cast* £3,000-5,000

Literature: M.I. I, 104, 29; Simonis pl. XXV, 5.

Provenance: 'Late Collector' sale, Sotheby's, 12 June 1974, lot 3; Morton & Eden, 21 May 2003, lot 1103.

Born Elizabeth Brooke, she was the second wife of William Parr, first Marquess of Northampton, whose sister was Catherine Parr. William Parr had previously married Anne Bouchier but their marriage was annulled by Act of Parliament in 1543 and their children declared bastards. He therefore died 'without issue' in 1571 and his title became extinct. The medal dates to the year that van Herwijck moved from Antwerp to London when he produced a number of fine medals of private individuals.



#46

STEVEN VAN HERWIJCK (c.1530-1565/7)

Thomas Stanley (died 1571), silver medal, c.1562, THOMAS. STANLEY. AET. 50 (Thomas Stanley, aged 50), bust right wearing flat bonnet, gown and small ruff; signed on truncation, STE. H., rev., his armorial shield with hart as crest, 44.5mm, *a very fine contemporary cast* £3,000-5,000

Literature: M.I. I/105/32; Simonis pl. XXVI, 5.

Provenance: 'Late Collector' sale, Sotheby's, 12 June 1974, lot 4; Morton & Eden, 21 May 2003, lot 1104.

Thomas Stanley, as Assay Master at the Tower Mint, addressed the problem of the accurate preparation of silver to the precise Sterling standard. He became Comptroller of the Mint in 1553 and was subsequently Under-Treasurer from 1560 until his death in 1571.



#47

STEVEN VAN HERWIJCK (c.1530-1565/7)

Bacchus, uniface bronze medal, BAC – HVS, bust of Bacchus right, crowned with vines; flowers arranged around the lettering, 77mm, *pierced, the entire type in incuse on the reverse with 'H. Golzius' written in ink, a very fine contemporary cast* £1,500-2,000

Literature: Tourneur, V., *Revue Belge*, 1921, p. 50, 35 and pl. IV, 1.

Provenance: Morton & Eden, 18 April 2002, lot 628.

The example of this rare medal recorded by Tourneur (in the Bibliothèque Royale, Brussels) is also of 77mm diameter and bears a signature on the truncation reading STE.H (the signature on the present medal is very indistinct). Hubertus Golzius, the famous printer and engraver of Antwerp, was a collector of coins and medals and published the *Vivae Imagines* in 1557.



#48

JACQUES JONGHELINCK (1530-1616)

Philip II of Spain and Mary Tudor, silver medal after Trezzo, .PHILIP. D. G. HISP. REX. Z. (Philip, by the grace of God, King of Spain), bearded bust of Philip right in high collar, wearing the Order of the Golden Fleece, *rev.*, MARIA I REG. ANGL. FRA-NC. ET. HIB. Z (Mary, Queen of England, France and Ireland), bust of Mary left in embroidered gown, wearing jewelled cap and with veil falling down back, 35mm, *an extremely fine contemporary cast with grey toning* £1,500-2,500

Literature: Smolderen p. 421, F8; Armand I, 242, 5; see Attwood p. 89, fig. 26 for the example in gold in the British Museum.

Provenance: Hermann Vogel collection, Hamburger, Frankfurt, 4 November 1924, lot 93; Albrecht, Marquis de Hohenkubin, Lanz auction 33, Munich, 30 April 1985, lot 22.

This is one of a series of medals made by Jonghelinck which are based on the works of other medallists – in this case the obverses of larger medals of the future Philip II of Spain and Mary I of England by Jacopo da Trezzo. Jonghelinck's smaller version shows busts of the sitters rather than Trezzo's half-length portraits. Apart from that, the only differences are that Philip here wears the Order of the Golden Fleece (lacking on Trezzo's medal) and that he is now promoted from Prince to King of Spain.



#49

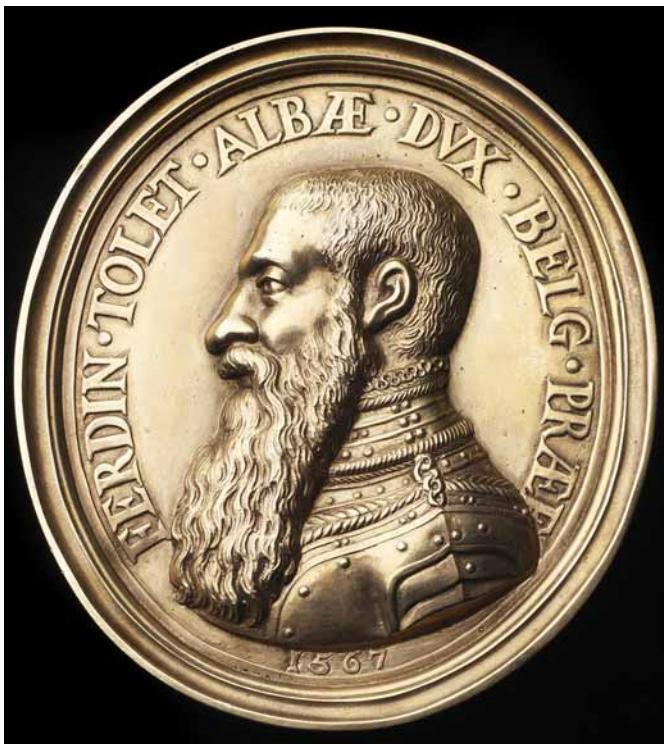
JACQUES JONGHELINCK (1530-1616)

Abraham Ortelius (1527-1598), cartographer and publisher of Antwerp, silver medal, 1578, ABRAHAMVS ORTELIVS. ANTVERP (Abraham Ortelius of Antwerp), bearded bust right wearing ruff and fur collar; 1578 incised on truncation, rev., ΜΩΡΙΑ ΠΑΡΑ ΤΩ ΘΕΩ ([The wisdom of the world is] folly before God), a serpent crowned with orb, entwined around a pile of books, 35.5mm, *an extremely fine contemporary cast with grey toning* £2,000-3,000

Published: Smolderen 93, pl. LXXIX; *Other Literature:* van Loon I, 502, 1; Armand III, 307, C.

Provenance: Sotheby's, London, 5 July 1994, lot 166.

Abraham Ortelius was established as a colourist of maps in 1547 and a producer of maps from 1564 in Antwerp. He is best known for his *Theatrum orbis terrarum* atlas of 1570. His engraved portrait by Filips Galle, also in ruff and fur collar but facing left, appeared in the 1579 edition. The Greek inscription on the reverse is taken from the first letter of St. Paul to the Corinthians (III, 19) and expresses Ortelius's devotion to God above all else.



#50

NETHERLANDISH (17th Century) ?

Philip II of Spain and the Duke of Alba, large oval silver-gilt medal dated 1567, PHILIPVS. II. HISPAN. ET. NOVI. ORBIS. OCCIDVI. REX (Philip II, King of Spain and the New World in the west), bust right wearing ruff, open coat and the Order of the Golden Fleece, rev., FERDIN. TOLET. ALBAE. DVX. BELG. PRÆF (Ferdinand de Toledo, Duke of Alba, governor-general of Belgium), bust of the Duke of Alba left; dated below, 1567, 96 x 85mm, *in high relief and extremely fine* £2,000-3,000

Literature: Armand II, 304, C; BDM III, p. 65.

Provenance: J. Pierpont Morgan collection.

This is cast from a model by an unknown medallist sometimes signing himself J.C. who, according to Forrer, made a series of restitution medals around 1620-40. While the effigy of Philip is probably inspired by Titian, the portrait of the Duke of Alba is in fact copied from a medal of a certain Plancheus, otherwise unknown (see Armand II, 178, 8).

PLAQUETTES

We would like to express our thanks to Douglas Lewis, Emeritus Curator of Sculpture and Decorative Arts, National Gallery of Art, Washington D.C. (1968-2004) for his assistance in the cataloguing of the Italian Renaissance plaquettes. His *Systematic Catalogue: Renaissance Plaquettes*, National Gallery of Art, Washington, D.C. will shortly be published in two volumes.



#51

ROMAN (third quarter of 15th Century)

Five Putti at Play, rectangular bronze plaquette, the central putto holding a bearded mask towards another who has fallen over backwards and is supported by a third; on the right, a fourth and fifth putto, one holding a vessel, the other blowing a pipe, 89 x 48.7mm, a very fine contemporary cast with brown patina

£2,000-2,500

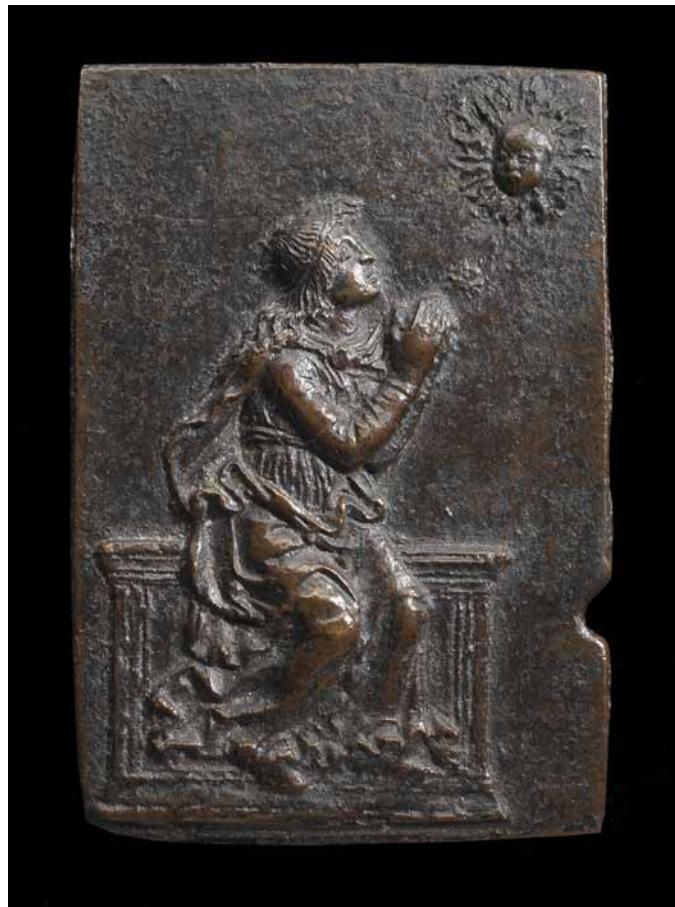
Literature: Molinier 79; Bange 299; Kress 361, fig. 303; Bargello 287-8.

Provenance: Trinity Fine Art, *Exhibition of European Works of Art*, 24 June-10 July 1992, no. 31.

An incuse matrix for the casting of this design was discovered in the foundations of the north wall of the west range of Pope Paul II's Palazzo di Venezia in Rome (the central block of which was begun in 1455, with its own in-house bronze foundry); in the same container—and a document of 1466 refers to the manufacture of and payment for such containers—was found a medal of the Pope with the date of 1465. This plaquette design was therefore certainly in existence by c.1465, and the burial of its casting matrix (or even only of one of its matrices) at that date may possibly indicate the end of its campaign of casting, which presumably occurred at the Palazzo di Venezia itself. Its style is quite distinct from those of Donatello, Bertoldo and Bellano on the contemporary San Lorenzo pulpits in Florence, and is certainly to be attributed to a Roman sculptor employed by Pope Paul II Barbo (1417-1471).

Some 70 examples of this design are presently known: 56 as single independent plaquettes, and 14 as components of three-sided inkwells (there are five such assemblages surviving, one of which lacks one of its sides). Certain of the latter ensembles retain their flat triangular covers, with one large central aperture for access to the ink-pot, and three smaller holes for quill pens. The great majority even of the now single examples also have their reverse edges bevelled to the same 60-degree angles (although the present example does not), proving that the intention of Cardinal Pietro Barbo (or Pope Paul II, after 1464) was to assemble the individual specimens into exactly such triangular desk ornaments. This design type is thus perhaps the earliest known plaquette to have been made expressly for assembly into humanists' desk ornaments; the fact that at the very least some two dozen such objects were made or planned perhaps indicates that the Pope intended presenting them to many members of the Papal curia, or possibly to the College of Cardinals.

Unlike the majority of extant examples, the reverse edges of the present specimen are not bevelled but one edge shows traces of solder; there is a small notch in the outer border on the right edge of the obverse.



#52

WORKSHOP OF NICCOLÒ SPINELLI, called FIORENTINO (1430-1514)

Allegory of Hope, rectangular bronze plaquette, Hope seated on a plinth, her hands raised in prayer, looking up at a radiant sun, 104 x 72mm, with three casting sprues visible on the reverse, edge flawed on the right hand side, an extremely fine contemporary cast with dark brown patina, unpublished and apparently unique £7,000-10,000

Provenance: Morton & Eden, 18 April 2002, lot 541.

The figure of Hope on the present plaquette bears striking similarities to a standing figure found on the reverse of a series of medals attributed by Hill to Fiorentino which he dated to the period c.1490-1500. These medals depict Barbara Torelli Bentivoglio (Hill 960), Giovanni di Andrea da Stia (Hill 1017), Giovanni di Francesco Tornabuoni (Hill 1023-5), and an unknown Frenchman (Hill 954). Hill mentioned that the reverses of Fiorentino's medals may have been supplied by a workshop associated with the master.



#53

GIOVANNI DI FONDULINO FONDULI (formerly the Master IO. F.F.)

Ariadne on Naxos, circular bronze plaquette, Ariadne seated holding a rudder, flanked by, on the left, a satyr with a satyress on his shoulder and a young male figure holding a standard stuck with animals' heads, and, on the right, a naked youth holding a prow aloft and a torch which is lighted by another youth, his back turned, 57mm, *pierced, the rim (and most of signature) flattened (probably for fitting into a frame), cast on a thin flan with concentric circles incised on the reverse, an extremely fine contemporary cast with brown patina* £2,000-3,000

Literature: Molinier 130; Bange 648; Kress 97, fig. 128; Morgenroth 267-8; Bargello 122-5; Fulton fig. 2; Bekker 125.

Provenance: Astarte VIII, 11 October 2001, lot 162.

The recent discovery of an example of this design with a more complete inscription now permits the preceding identification to be considered final (Astarte VIII, lot 163). Fonduli was born c.1430 at Crema in Lombardy, trained there and evidently in Emilia, then moved to Padua c.1467, where he died in 1497. His famous sculptor son, Agostino Fonduli, had a 40-year career in Milan (1482-1522), where he apparently served as the principal agent—to armourers and others—of his father's plaquettes.

This design can be dated (D. Lewis, *Systematic Catalogue of Renaissance Plaquettes*, National Gallery of Art, Washington [forthcoming], no. 158), to shortly after 1471 in Padua, because of the publication (or local availability in manuscript) as of that date, of the Classical texts on which it is based. All the rest of Fonduli's plaque designs can now be shown to date from the late 1460s to the middle 1470s.



#54

GALEAZZO MONDELLA, called MODERNO (c.1467-1528/9)

Mars seated amidst Shields and Trophies, circular gilt-bronze plaquette, M. VICTORI-A. FVNCTVS (Mars, the bringer of Victory), Mars wearing full armour, seated facing amidst a panoply of shields, helmets, arms and trophies; the whole within a thin twisted rope border, 73mm (70mm to outer edge of border), *twice pierced (to the left and right) and with eighteen equally spaced small holes outside the border, slight wear to the gilding on the high points, an extremely fine contemporary cast of the highest rarity* £10,000-15,000

Literature: Molinier 187; Kress 140, fig. 166; Bargello 161; cf. Lewis 21 and fig. 23; Pope-Hennessey, J, 'The Study of Italian Plaquettes', SHA 22, 1989, p. 27, figs 21 and 22.

Provenance: Guy Ladrière, Paris.

The present plaquette, known only in two other examples (Washington, Kress 140, an aftercast of 65mm, and Florence, Bargello, Toderi/Vannelli 161, 72.7mm) has been shown to be an 'experimental trial' made prior to the highly finished final version – Kress 139, illustrated on the cover of *Italian Plaquettes*, SHA 22. One aftercast of the final version is also known and was formerly in the Stefano Bardini collection (sale, Christie's, London, 27 May 1902, no. 376, plate 10).

Of the three 'trials' only the Washington aftercast bears a legible signature (M.F.) on the tablet placed to the right of the head of Mars, whereas the signature has been worn away on the Bargello example and only slight remnants of it can be seen on the present piece. The Bargello example bears large unchased projecting elements surviving from untrimmed wax left around the edges of the model.

In common with Kress 139, the present piece is pierced, not only with two holes (where Kress 139 has three) but also with a myriad of tiny holes outside the border, almost certainly made so that it could be sewn onto a cap or article of clothing. Both the obverse and reverse are gilded and, even as a trial, it demonstrates Moderno's extraordinary abilities at the height of his career. Lewis has dated it to circa 1500.



#55

GALEAZZO MONDELLA, called MODERNO (c.1467-1528/9)

The Fall of Phaeton, circular bronze plaquette, Phaeton, naked, falling backwards from his chariot amidst the four plunging horses; below, water flowing from an upturned urn; hillocks and trees in the distance, 105.4mm, *with three casting cracks in the flange, without patina, a very fine contemporary cast* £3,000-4,000

Literature: Molinier 191; Bange 467; Morgenroth 237; Kress 160, fig. 168 (erroneously as Death of Hippolytus); Lewis 29, fig. 33.

Lewis has slightly revised the dating of this plaquette to c.1505-1509. Of this consummately accomplished design, 4 casts are known without borders and without landscape, probably representing a preliminary first state; 1 further cast of that same borderless size is a lead specimen including the landscape (as an 'artist's proof' of the final state?). This standard second state (the completed final design) is known in some 20 examples, with 1 more such specimen contained within a large idiosyncratic figured band; at least 2 later variants with modified backgrounds are known, each in a couple of examples only.

This standard border treatment, on one of Moderno's last and greatest personal masterpieces, happens to be identical in size and type with the border treatments contemporaneously used by the 'Master of the Augmented Roundels' (who was in some degree associated with Moderno's shop), as well as with the identical borders and overall size later used by the much less accomplished 'Master of the Arion and Orpheus Roundels.' That circumstance might suggest that the aging Moderno (after his addition of the landscape to his plainer first state) might have turned over this completed design to his associated 'Augmented Roundels Master,' for serial replication in the standard edition of which this cast is an example. However, this hypothesis is complicated by the fact that the second master also issued this same figural composition with one of his own inappropriate background colonnades, as a personally modified component of his set of 'Augmented Roundels' based on Moderno's most popular designs.



#56
MODERNO AND THE RICCIO WORKSHOP

St. George and the Dragon, rectangular bronze plaquette, St. George on horseback right, attacking the dragon, while the princess stands in left background amidst rocks; a tree on a hillock in right background; within a double border, 52 x 61mm, *twice pierced, a fine contemporary cast with dark patina* £600-800

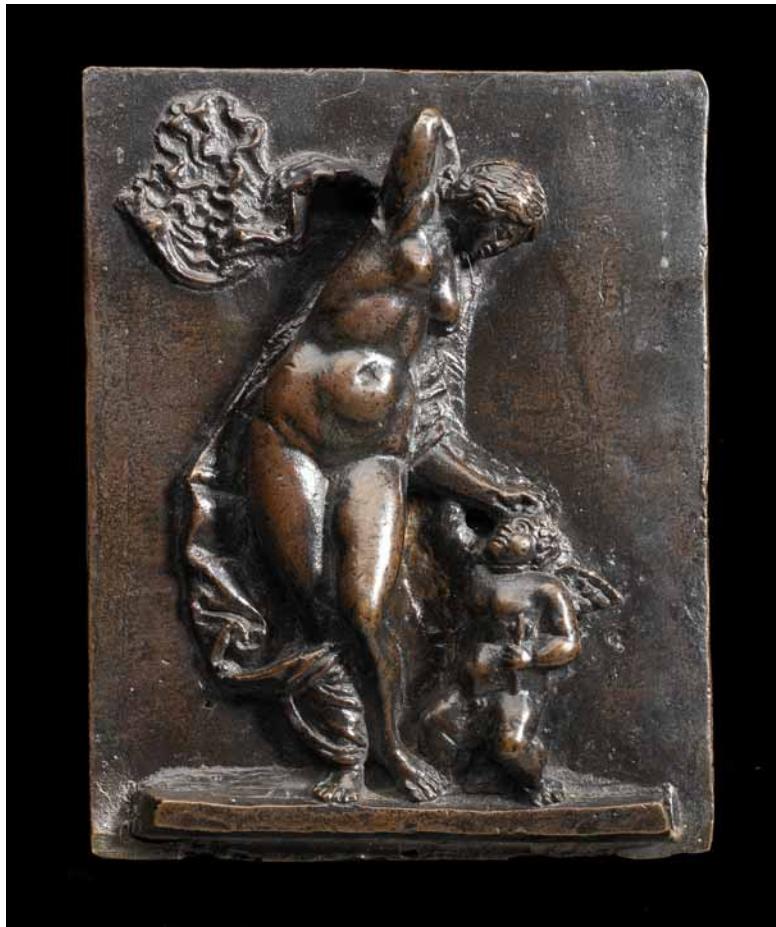
Literature: Planiscig p. 490, 210, fig. 537; Molinier 225; Bange 386; Kress 228, fig. 103.

Provenance: Sylvia Phyllis Adams collection, Bonham's, 23 May 1996, lot 96.

A new document has just been discovered, describing 'a Saint George on horseback with a dragon, in the form of a wax model by the hand of Moderno,' that was in the possession of a Venetian goldsmith-agent in 1522 (Clifford M. Brown, 'The Archival Scholarship of Antonino Bertolotti — A Cautionary Tale,' in *Essays in Honor of Carolyn Kolb, Artibus et Historiae*, Vienna / Krakow 1997, pp. 68 ff.). It seems that Ernst Bange (Berlin catalogue 1922, p. 53, no. 386) was therefore correct in postulating that the other two designs with which this plaquette is installed on a Sandbox in the George Salton bequest at the Victoria and Albert Museum, London, must have pre-existed as works by another hand, and that Riccio's shop must have 'made up' the present design to form the third side of the Salton Sandbox, or another cognate utensil.

There is no doubt that this figural design is by Moderno. Its equestrian group derives directly from his famous DVRIA FORTVNA Battle Scene, the rectangular redaction of which he and his shop also provided with the higher-quality original panelled frame, on which this slightly smaller and more awkward Riccio shop frame is based. There is also no doubt that this figural group has been adapted from just such a Moderno model as is described in the 1522 document, by a Riccio assistant whose hand is identifiable: its curious pattern of tiny scallop-shaped tooling marks is exactly repeated in several other Riccio shop reliefs. John Pope-Hennessey erred in supposing that this figural group related at all to Riccio's own autograph St. George Killing the Dragon (whose two known casts are in Berlin and Paris): that masterly design derives instead from Riccio's study of Sodoma's 1518 painting of the same subject for Alfonso d'Este in Ferrara, now at the NGA, Washington. Riccio's own adaptation of that more elaborate design is a late work of much greater sophistication, postdating by a considerable margin this more modest adaptation after Moderno's model (accomplished evidently by secondary hands in Riccio's shop). The two associated designs which are installed with this plaquette on the Salton Sandbox—all of whose panels measure 53 x 60 mm—are a Cupid Sailing on His Quiver (known also in 2 other, independent rectangular casts), and a Nessus Abducting Deianira (known as well in six independent rectangular casts, but also in one fine circular version, whose much higher quality than any of these rectangular panels may possibly indicate its status as an autograph plaquette by Riccio: Metropolitan Museum of Art, New York; Charles Avery, Collection L[ederer], London, 1985, pp. 66-67, no. 29, ill.).

This cast is also one of six independent rectangular examples, though several among that number show the bevelled edges and solder lines of former attachments to triangular utensils. The cognate casts of this design are in (a) the NGA, Washington (53.5 x 60.7); (b) British Museum, London (54.0 x 63.7); (c) Staatliche Museen, Berlin (53 x 61); (d) Louvre, Paris (52 x 60); (e) Private collection, Milan (54.2 x 62.0; probably identical with the former Stefano Bardini example); and (f) the present piece.



#57

ANDREA BRIOSCO, called IL RICCIO (c.1470/5-1532)

Venus chastising Cupid, rectangular bronze plaquette, Venus standing naked but for a loose cloak billowing out behind her, her right arm raised above her head as she gazes down at Cupid, holding him by the hair and treading on his right foot; Cupid is bare and holds an arrow in his left hand; both figures stand on a raised bar, 108.7 x 82.8mm, *the figures cast separately from the background, an extremely fine contemporary cast with brown patina, the only recorded example still in private hands* £30,000-50,000

Literature: Planiscig p. 490, 203; Molinier 227; MacLagan p. 22, A413-1910; Jestaz pp. 194-5; cf. Planiscig p. 438, fig. 524 = Bange 359; Kress 209, fig. 106.

Provenance: Henry Harris collection, Sotheby's, 24-25 October 1950, lot 52 (and illustrated in the sale announcement page in *The Burlington Magazine*, September 1950, p. iii); Sylvia Phyllis Adams collection, Bonham's, 23 May 1996, lot 89.

There are two distinct states of this masterly composition. The first (to some degree experimental) state—known only in the 2 superb examples in Washington (Kress 209, fig. 106) and Berlin (Bange 359)—represents a difficult *tour-de-force* of casting technique, since its Cupid is rendered with his left wing, down-turned arm, empty hand, and raised leg completely free-standing from the background. This standard second state presents Cupid's left arm drawn in against his torso, his left hand now holding an arrow, and his left foot brought down to the ground-line, as well as into contact with the background plane. This second state is still extremely rare, since it is known in only 5 casts: those in the Museo Correr, Venice and the Museum of Fine Arts, Houston are both signed (on their reverses) with one of Riccio's standard monogram signatures, R[icci]o I[nvenit]. Other equally fine casts are in the Morgenroth collection at the University of California Art Museum, Santa Barbara; the Victoria and Albert Museum, London; and the present example.

This supremely beautiful composition exemplifies an intimate awareness of antique sculpture, as well as of avant-garde Venetian sculpture and painting in the years just before and around 1510 (especially in the important prototypes for this design in the base relief of a Woman and Child on the Doge Giovanni Mocenigo Monument in SS. Giovanni e Paolo by Tullio [and Antonio?] Lombardo, and equally in the Giorgione/Titian 'Concert Champêtre' at the Louvre). Riccio was living in Venice not only during his work on the Altar of the Holy Cross at S. M. dei Servi at the beginning of that decade, but also, evidently, during his displacement occasioned by Padua's occupation in the Wars of the League of Cambrai at the end of the same decade. There is thus no reason at all to doubt the accuracy of the definitive statement of his authorship that is provided by his twice-repeated signature monogram on casts of this design. Both the Morgenroth example at Santa Barbara and the present piece have their figure groups cast separately and silhouetted, then brazed onto a background plate with the aid of attachment pins.



#58

ANDREA BRIOSCO, called IL RICCIO (c.1470/5-1532)

The Sacrifice of a Swine, rectangular bronze plaquette, a framed view of the sacrificial scene within a temple: two naked youths kneel in the centre foreground with the swine that is about to be sacrificed; behind them, a bearded priest pours a libation in the presence of a male figure in a toga and two female figures; other figures look on, including two soldiers on the right and two trumpeters on the left; the reverse weakly signed with the incised and inverted letters R and C, 79.5 x 101.5mm, *file marks on the edge, lacquered, a very fine contemporary cast with dark brown patina, the reverse showing the casting sprues* £1,500-2,000

Literature: Planiscig pp. 300-1, 492 and fig. 343; Molinier 235; Bange 369; Kress 217, fig. 114; Maclagan p. 23, 897-1855 and 7460-1861; Jestaz p. 195.

Provenance: Guy Ladrière, Paris.

At least 55 examples of this plaquette design are known. Two (British Museum, and former collection of Emile Gavet) are cast with standard forms of the artist's raised signature monograms, R° and R°I; while the Kress (NGA Washington), Cleveland, and present examples have the inverted letters R C incised on their reverses. Three casts have this same design on both obverse and reverse, as an unusual illustration of a double-sided plaquette type presenting the identical image on both faces (Bibliothèque Nationale, Paris; former Sylvia Phyllis Adams collection; and private collection, Massachusetts).



#59
ULOCRINO

St. Jerome, rectangular bronze plaquette, full-length figure of St. Jerome standing facing, flanked by a broken arch and a rocky cliff; at his feet, a lion looking up at him beside a closed book; on the cliff ledges, an open book and a skull; above, signed VLOCR[IN]O, 77.3 x 49.6mm, *pierced, the background chased and with some overall wear, the reverse with traces of three sprues, a very fine contemporary cast* £1,000-1,500

Literature: Molinier 248; Bange 418; Planiscig (Riccio), p. 465, Abb. 575; Kress 236, fig. 340; Jestaz fig. 10.

New evidence to be presented by Lewis, cat. no. 260, suggests that this design probably predates 1486, when the young Benedetto Diana exactly reversed the design of its figure in one of his earliest paintings. The plaquette was almost certainly in existence by c.1489, when a Venetian miniaturist is likely to have reproduced its lion in a manuscript illumination. Ulocrino indeed demonstrates many close reciprocal relationships with Venetian illuminators of the third quarter of the fifteenth century, making him a far earlier and more interesting artist than has hitherto been recognized.

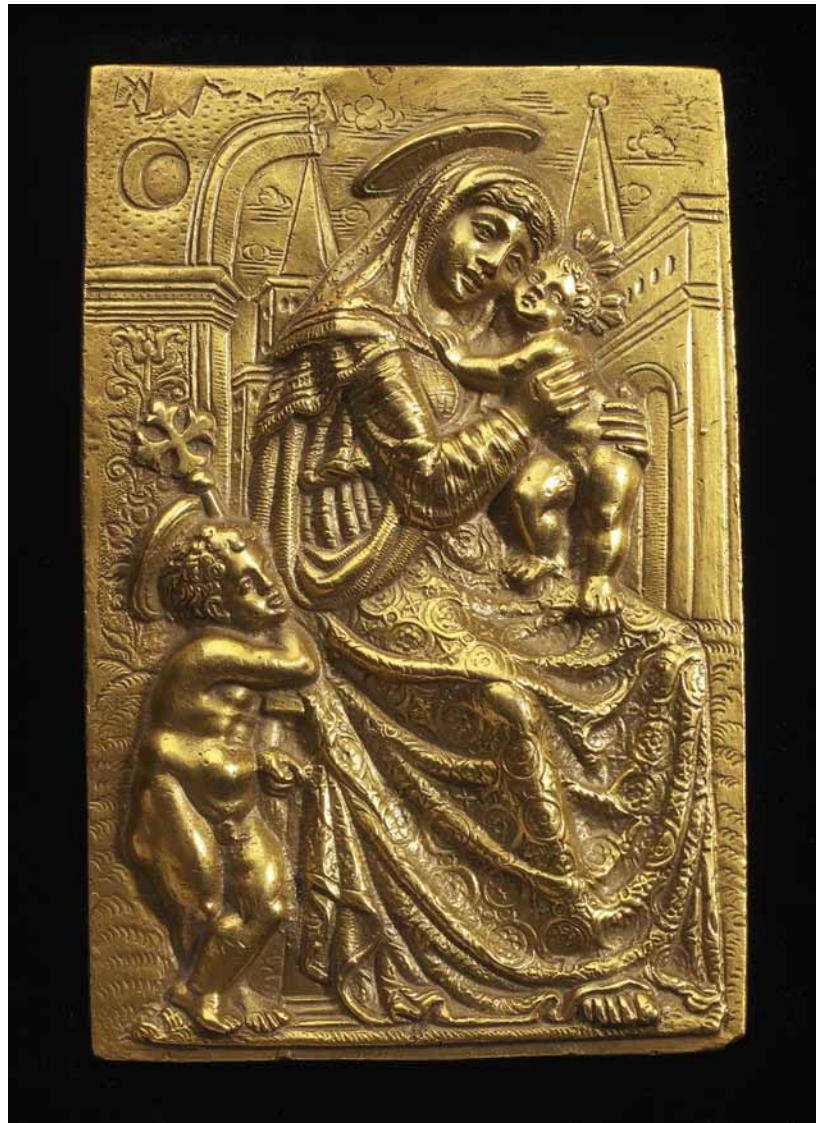


#60

LEONE LEONI (1509-1590)

Andrea Doria offering Thanks, bronze rectangular plaquette, Andrea Doria, dressed as a Roman general, kneels before a flaming altar to which he raises his right hand and in his left he holds a dead animal (?); he kneels on a serpent of Discord whose tail trails over the edge of the ground line; the side of the altar hung with garlands and containing a niche within which is a small statue of Mars; emerging from the back of the left side of the altar is the prow of a galley (?); in the background are trees, columns and an obelisk, and at the top an inscription DEO LARGITORI (To a generous God) and a ship sailing in stormy waters, 89.5 x 77.5mm, *pierced, with two long casting sprues on the back, a very fine contemporary cast, sometime lacquered and with dark patina, unique and unrecorded* £10,000-15,000

This very interesting plaquette relates to two others entitled *Gianettino Doria guided by Andrea Doria as Neptune* (of which approximately 15 to 20 examples are known, e.g. Kress 75, fig. 420) and *Andrea Doria between Peace and Fame* (which is unique and in the British Museum; see Pollard, J.G., The Plaque Collection in the British Museum, *SHA* 22, 1989, p. 240, 163; also Attwood p. 86, figs. 19 and 20). All three plaquettes, as well as three medals, celebrate Doria following the role he played in the release of Leoni from a papal galley in 1541 to which he had been condemned the previous year for assaulting the Pope's jeweller Pellegrino di Leuti.



#61

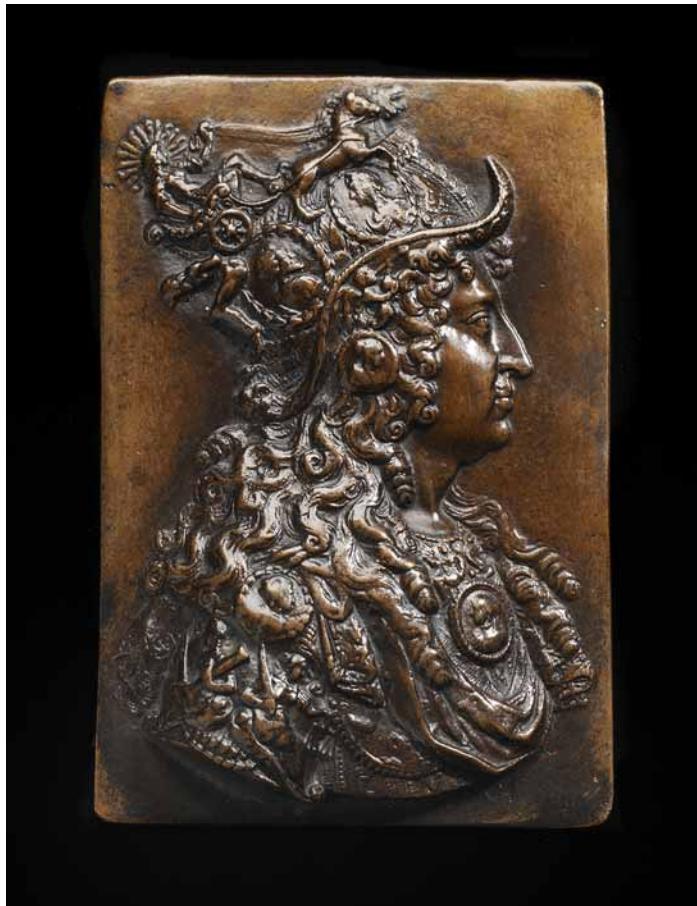
ROMAN SCHOOL (third quarter of the 16th Century)

The Virgin and Child with the Infant St. John in an Architectural Setting, bronze-gilt rectangular plaque, the Virgin in richly decorated robes sitting facing three-quarters right, holding the Child who stands up on her knee; to the left, St John leans against the arm of the chair, holding a cross; with architecture incised in the background, 132.5 x 88mm, *sometime lightly cleaned, collector's number 3006 painted in white on the back, an extremely fine contemporary cast* £1,000-1,500

Literature: Molinier 431; Bange 946; Molinari 361; Bekker 179.

Provenance: Blumka Gallery, New York.

This design occurs in both unbordered examples (as here, one of approximately 24 such specimens) and in considerably rarer ensembles that are cast-in-one with a Late Mannerist self-frame (with 6 known examples). The latter frame-type also occasionally encloses both a Michelangelesque Pietà plaque (certainly made in Rome, around or after the middle of the sixteenth century), as well as a Coronation of the Virgin, probably dating from the middle or later 1570s. Since the Pietà plaque after a well-known drawing by Michelangelo was further issued in the same unbordered form, size, and surface handling as this composition, the two plaque types (in both their unbordered as well as their bordered forms) may be considered as loose pendants. This almost certainly confirms a Roman origin for this design, with a probable date shortly after the middle of the century. The elaborate frame encountered on a few of its examples seems likely to have been invented only in the 1570s in Venice, to accompany the independent plaque type of the Coronation of the Virgin, suggesting that the addition of frames to this and the Pietà's designs may well represent later, smaller states or 'editions' of those earlier Roman plaque types. Still later variations on this design occur as silhouetted or plain-background specimens (some 8 examples known). This figural type remained popular into the early 17th century, as witnessed by an inscription of 1607 on a bordered example in the Louvre, Paris.



#62

MICHEL MOLART (fl. 1643-1694)

Louis XIV (1643-1715), rectangular plaquette, bust of Louis XIV right wearing an elaborate helmet and armour, the helmet surmounted by Louis as the Sun King driving a chariot and dragging a captive, the bowl set with medallions of Henri IV and Louis XIII (his grandfather and father) with pendant medallion of Anne of Austria (his mother), the armour set with medallions of Marie de Medici (his grandmother) and Marie Thérèse of Austria (his wife, d. 1683) below which the initial R (Rex), allegorical figures of Security and Justice at his shoulder, the lower armour with the initials L M (Ludovicus Magnus), 100 x 67mm, *very fine old cast with brown patina* £300-500

The plaquette is also known as an ivory relief, the example of which in the Victoria & Albert Museum is signed 'Mollard Fecit'. For another bronze example signed by Molart see Sotheby's, 4-5 October 1990, lot 659.



(illustration reduced)

#63

AUGSBURG, WORKSHOP OF HANS JACOB BAYR (?)

The Rape of the Sabine Women, large lead roundel, after a sketch by Hans Rottenhammer, an elaborate scene of the Roman soldiers, nude or clad only in capes and helmets, abducting the Sabine women before a colonnade and triumphal arch, the colonnade with banners inscribed SPQR; a bird soaring in the sky; horsemen on either side and buildings in the distance; a lizard and grasshopper in the foreground; with border of palmettes, 273mm, *pierced, a very fine early cast with dark patina*

£1,500-2,000

Literature: cf. Weber 781; Molinari 385.

Provenance: Morton & Eden, 18 April 2002, lot 617.

The recorded examples of this roundel are considerably smaller versions ranging from 143 to 175mm, lacking the outer elements of the design. For the pen and ink sketch by Hans Rottenhammer (1564-1625) from which the scene is derived see Andrews, K, *Desegni Tedeschi da Scongauer a Liebermann*, Florence, 1988, 54, fig. 51.



(Illustration reduced)

#64

AUGSBURG, WORKSHOP OF HANS JACOB BAYR (?)

Noah and the Ark, large bronze roundel, after a sketch by Hans Rottenhammer, Noah, his wife and children carrying provisions; in the background, animals and birds enter the Ark, 207mm, *pierced, and cast from a pierced example, lacquered, a very fine old cast* £1,000-1,500

Literature: Weber 782.



(Illustration reduced)

#65

NETHERLANDISH (c. second quarter of 17th Century)

The Contest between Apollo and Pan, large bronze roundel, Tmolus and King Midas watching the musical contest between Apollo and Pan, the scene flanked by two nude females on the left and two satyrs on the right, with trees in the background; laurel wreath border, 216mm, pierced, cast in high relief, an extremely fine contemporary cast with brown patina £3,500-4,500

Literature: Weber 969; Bange (1923) pp.62-3, 1831 (with palmette border).

Provenance: Morton & Eden, 18 April 2002, lot 622.

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